

AN APPROACH TO TEACHING ELEMENTS OF  
MUSIC THROUGH CREATIVE EXPERIENCES  
IN THE ELEMENTARY SCHOOL

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A Field Report  
Presented to  
The Graduate Division  
Drake University

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Science in Education

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by  
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June 1962

1962  
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## CHAPTER I

### INTRODUCTION

Social forces have brought man into an era of new dimensions of educational need. The accelerated tempo of change in recent years has brought about new implications for change in the music curriculum. Music educators should strive to meet this challenge by designing programs to best serve the needs of the individual and society. A creative music program should provide a gradual educational process whereby the individual's contribution to society will be more intelligent and rewarding.

#### I. THE PROBLEM

Statement of the problem. The purpose of this study was to find ways to improve the quality of creative music education in the elementary schools of Polk County, Iowa, through an approach which provided opportunities for creative activities, thought, and expression.

Importance of the problem. Norris recently stated: "One of the most important objectives for all teachers is that of providing situations which will encourage original and creative thinking."<sup>1</sup>

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<sup>1</sup>Ralph C. Norris, County Superintendent of Schools, "Creative Music Education," Polk County Iowa Schools. Cover letter in 1960-61 Bulletin.

Increasing demands are being placed upon the teacher for quality of individualized instruction. At the same time, over-crowded classrooms are creating new psychological problems requiring adjustment. Providing children with opportunities for creative musical expression would seem not only sound musical procedure, but would offer relief from classroom tension.

Justification for the need for greater utilization of the creative approach in education came in Andrew's statement:

In the United States creativity has not received the attention or emphasis it deserves, either in research or in actual practice. The creative potentialities of children frequently remain blocked and unnurtured. In observing kindergarten or first-grade children, one is impressed with their individuality . . . and their desire to discover and explore new things . . . It seems appalling that much of this vibrant, natural zest may be lost, or submerged, when children grow older. From the second grade upward children are apt to appear hesitant, self-conscious, inhibited, bored, and uninspired. When this is true something tragic has happened to their way of learning.<sup>1</sup>

If it is true that teachers neglect the use of creativity in the classroom because of lack of understanding, direction, or guidance, steps should be taken through research and actual practice to bring teachers abreast of the opportunities present in this method of approach.

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<sup>1</sup>Gladys Andrews, Creative Rhythmic Movement for Children, (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1954), p. 22.

The music educators of Polk County, Iowa have been providing their students with opportunities for creative experiences through the Polk County Creative Music Education Project. The incentive for this research came as a result of an intensified interest in the project, and the study reflects ideas, experiments, and accomplishments produced by the project.

## II. DEFINITIONS OF TERMS

Creativity. Webster defined creativity in the following manner: "To invest with a new form or character-- to produce as a work of thought or imagination along new or unconventional lines."<sup>1</sup>

Andrews described the creative aspect as:

The uniqueness of the experience of the individual concerned; this process being affected by something from one's own experience which is modified, re-assembled, or given an original twist, and outwardly becoming manifested as an on-going experience. It is by this process that new life comes into being and by which living things continue to grow and reach maturity.<sup>2</sup>

Elements of Music. The elements of music are defined:

Rhythm: 3. The pattern of regular or irregular pulses caused in music by the occurrence of strong and weak melodic and harmonic beats.

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<sup>1</sup>Merriam-Webster, The New International Dictionary, Second Edition, (Springfield, Massachusetts: G and C Merriam Company, 1959).

<sup>2</sup>Andrews, op. cit., p. 22.

Melody: The rhythmical succession of single tones producing a distinct musical phrase or idea.

Harmony: The simultaneous combination of tones.

Form: The manner or style of arranging and coordinating of parts for a pleasing or effective result, as in literary or musical composition.<sup>1</sup>

Style and Expressive Qualities:

Style: The qualities of music; melodic, rhythmic, and harmonic, and instrumental sound, which reflect periods in history, cultures of peoples, or social and economic influences.

Expression: Response to mood, dynamics, rhythmic and melodic style, and understanding of vocabulary.<sup>2</sup>

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<sup>1</sup>Barnhart and Stein, American College Dictionary (New York: Random House, 1957), Rhythm, p. 1042; Melody, p. 759; Harmony, p. 552; Form, p. 476.

<sup>2</sup>Marion Marr Knudsen, Drake University College of Fine Arts. Private Communication.

## CHAPTER II

### A REVIEW OF THE LITERATURE

Educators and authorities in the field of the arts have expressed their viewpoints on the subject of creativity. Their contributions and the results of their writings are summarized in this chapter under these four headings: 1) The need for creativity, 2) The nature of creativity, 3) The child and creativity, and 4) The teacher and the creative approach.

#### I. THE NEED FOR CREATIVITY

Modern-day social influences and the accelerated tempo of change have prompted music educators to re-examine and redesign their curriculum in keeping with the needs of the individual and society. Current emphasis of educational literature points toward the creative approach in the development of the well-oriented and well-adjusted child. Witty stated that some educational leaders believe that the incorporation of creative activities into a broad educational program can serve to offset some of the influences of a technological world. Psychiatrists and psychologists both endorse this point of view, according to Witty, and assert that the curriculum should be built with a primary concern for the basic needs of the child.

Psychologists point out that spontaneity and creativity in the normal healthy child will reflect continuous, whole-some growth.<sup>1</sup>

Andrews described modern music education as being increasingly concerned with the child--his needs, personality, talents, powers of thought, self-expression, and individuality. This concept is in rather sharp contrast with the traditional one which regarded the child as a receptacle for knowledge and skills gathered from the past.<sup>2</sup>

The need for creative musical thought was emphasized by Stravinsky:

Unless there is a seeking out of the truth in the domain of music, through a better means of communication of our own individual expressions, and a use of imagination and intellectual powers to release personal expressions of important values, music cannot justify its existence.<sup>3</sup>

Mueller stressed that creativity becomes a basic need of mankind if achievement in any form is to be gained through intellectual endeavor.<sup>4</sup>

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<sup>1</sup>Paul Witty, "Opportunity to Write Freely," Elementary English Review, XIX (May, 1942), 171-172.

<sup>2</sup>Gladys Andrews, op. cit., p. 1.

<sup>3</sup>Igor Stravinsky, Poetics of Music (Translated by Knodel and Dahl) (Cambridge: Harvard University Press, 1947), p. 178.

<sup>4</sup>John H. Mueller, Music and Education: A Sociological Approach. Basic Concepts in Music Education (Chicago: The University of Chicago Press, 1958), p. 104.

Gray regarded creativity as the goal or desired end of all musical activity. Creativity as a problem in human endeavor means that in order to progress we must create means of communicating what is for each of us important to our existence. According to Gray creativity cannot be restricted to segmented portions of musical experiences since it is the reason for music's existence.<sup>1</sup>

In an attempt to learn more about the creative process, the Carnegie Corporation has sponsored research about creativity for six years. The Corporation's Quarterly suggested that one of the best methods by which schools can nurture creative talent is to de-emphasize group participation with its demands for conformity, and provide maximum opportunities for the student to work out his own interests. Of paramount importance is the presence of creative teachers in today's classrooms.<sup>2</sup>

According to leading educators, the creative approach is a means whereby each child can discover meaning through musical activities in satisfying ways of self-expression. A person who has had these needs fulfilled in any of the art forms during childhood is better

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<sup>1</sup>Justin Gray, "Music Education and Creativity," Music Educators Journal, XXXV (Feb.-March, 1960), 58.

<sup>2</sup>Carnegie Corporation of New York. Quarterly, III (July, 1961), 5.



equipped to acquire a clearer perspective on the issues of life itself.<sup>1</sup>

## II. THE NATURE OF CREATIVITY

Elliott wrote that man is by far the most creative of earth's creatures. Man's accomplishments in all areas of human endeavor are proof of his creative nature. The extent and quality of man's creative powers depend upon his discoveries, observations, experiences, reasoning capacities, and imagination. Because of a child's limitations, his creative efforts, like man's early attempts, will be relatively crude and elementary. However simple, creativity is just as essential for a child's development as it has been for the march of civilization.<sup>2</sup>

Elliott listed reasons for approaching teaching from a creative viewpoint in the following manner:

1. Man is by nature creative.
2. Creativity is the basis for progress in all human development. It is essential for individual growth.
3. Self-expression is an absolute necessity, and creative expression is an excellent means of developing a well-rounded, well-adjusted individual.

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<sup>1</sup>Children, the Music Makers, Bureau of Elementary Curriculum Development, New York State Education Department: A Guide to Music Education in the Elementary Schools, 1953.

<sup>2</sup>Raymond Elliott, Teaching Music (Columbus, Ohio: Charles E. Merrill Books, Inc., 1960), p. 131.

4. Teaching creatively helps the instructor to avoid an archaic presentation of subject matter and consequently to hold the student's interest.
5. Creative activities in music promote the understanding and appreciation of music.<sup>1</sup>

Creative experience as a way of learning is concerned with self-expression. The creative process starts with the individual, is directed by the experience which he has had, and ends in the form of a new expression. The creative process utilizes conscious effort. The child deals with both feelings and concepts which must be "said" by him in a form of expression which is his very own.<sup>2</sup>

Of the gifted composer, Stringham said that neither the composer nor anyone else knows how and why and from whence comes the compelling creative mood or the emotional investiture of the basic ideas in the first place. Primarily, the creator is concerned with freely expressing himself and communication of the expression to others.<sup>3</sup>

The creative talent needs to be more generally understood in our society, according to a Carnegie-Supported study of creativity. There is need to understand that if a man seems out of step with his fellows, it

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<sup>1</sup>Ibid., p. 134.

<sup>2</sup>Andrews, op. cit., p. 21.

<sup>3</sup>Edwin John Stringham, Listening to Music Creatively (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1959), p. 3.

may be because, as Thoreau said, "he hears a different drummer." The individual should be allowed to react to stimuli as he hears them, not molded into conformity.<sup>1</sup>

Creative expression when given encouragement and support evolves its own unique form. In her quest for the essence of the dance, Isadora Duncan rejected the prevailing dance forms of her day and turned to the dances of the early Greeks. In discovering why they danced as they did, Duncan evolved the form of what has come to be known as modern dance.<sup>2</sup> Thus we now reap the reward of the powerful and vital stimulus of one individual's response to personal self-expression.

Mary Wigman, in search of the essence of the dance, also had the courage to allow an idea which sprang from within her, to find its own form without any preconceived pattern. In this non-conforming manner we have seen other artists throw aside the chains of tradition, recognizing that the art vitality of their contribution lay in the development of techniques peculiar and unique to the individual, and to the idea which they were creating. Knowledge such as this should give us courage to work creatively with children in the encouragement of self-expression.<sup>3</sup>

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<sup>1</sup>Carnegie Corporation Quarterly, op. cit., p. 5.

<sup>2</sup>Emma D. Sheehy, Children Discover Music and Dance (New York: Holt-Dryden and Henry Holt and Co., Inc., 1959), p. 154.

<sup>3</sup>Sheehy, op. cit., p. 154.

## III. THE CHILD AND CREATIVITY

Burrows believed that a child must learn early to respect his individual way of expressing things, and as he grows in creative experience he draws more and more from his reservoir of emotions and ideas and transmutes them into ideas and expressions uniquely his own. The quality of the product is not important in creative expression but self-satisfaction is the significant thing. Burrows stated:

The important thing is that the child, out of himself and working in his own way, has produced a thing of which he can approve. The satisfaction he has had in what he has made--that momentary kinship with creative power--makes him seem worthy to himself. And once having tasted such deep delight, he rarely rests content, but tries again and again, spurred on by those exhilarating moments when the excitement of creating possesses him.<sup>1</sup>

Bradley commented on the need for creative opportunities to be afforded young children at lower grade levels. She stated that if young children have had opportunity for creative work and have not been subjected to adverse criticism they will be ready for composition requiring increasing organization and technical knowledge.<sup>2</sup>

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<sup>1</sup>Alvina Trent Burrows and others, They All Want to Write (New York: Prentice-Hall, Inc., 1952), p. v.

<sup>2</sup>Ruth Bradley, We Wrote a Symphony (Boston: C.C. Birchard & Co., 1958), p. 5.

According to Andrews, the process of the creative approach with children involves three phases: 1) the child and his creative power, feelings, and imagination, 2) the action of interaction of his experience; and 3) his outward form of expression. For first-hand experiences children need opportunities to see, touch, feel, smell, and taste. They need to explore, experiment, and find out things for themselves. Following this they need opportunity, inspiration, and encouragement to express that which they have experienced.<sup>1</sup>

In experiencing creative expression, Andrews wrote that children are doing things for a first time in ways which are new to them. These experiences include the making of interpretations and the recognition of new relationships in thinking, learning, and doing. If one of the major functions of the school is to help children become creative individuals, then schools must provide creative activities adapted to the needs and interests of boys and girls. These creative activities are in turn dependent upon a place in the curriculum, a congenial atmosphere, administrative support, and competent teacher guidance. The wider and richer the program, the greater are the possibilities in creative activities for the development of children.<sup>2</sup>

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<sup>1</sup>Andrews, op. cit., p. 21.

<sup>2</sup>Andrews, op. cit., p. 35.

#### IV. THE TEACHER AND THE CREATIVE APPROACH

Applegate stressed: "Creativeness cannot be taught; it can only be released and guided." The job of the teacher then is to release inner power into productive outer channels.<sup>1</sup> The opportunities afforded children for exploration and experimentation must be within their realm of understanding and offer a wide variety of media. In a creative approach to music, limitless opportunities should be afforded the child to sing and make up songs, to dance and interpret sounds and music using spontaneous bodily movement, to create and dramatize stories, songs, and poetry, and to express mood through painting, puppetry, and instrumental sounds.

In describing the role of the teacher in guiding and evaluating creative learning activities, Burrows emphasized that the child's growth is the most important of concerns. He stated:

Where children are concerned, the rewards of creative action to the individual are more important than the excellence of the product. Seldom will even our most gifted children produce lasting works of art, and then only after considerable fumbling and mediocre output. But the growth of the personal entity, though immeasurable as yet by scientific procedures, defies negation. Those who have watched the process know.

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<sup>1</sup>Maureen Applegate, Helping Children Write (Evanston, Illinois, White Plains, New York: Row-Peterson and Company, 1954), p. 1.

Those who have seen energy kindled and honest pride effected by creative effort with music, poetry, or dance, or well-delivered research, have seen also a new and stronger person quicken into being.<sup>1</sup>

Strickland stated five requisites for any program involved with creative expression:

1. A relaxed and happy teacher-child relationship and wholesome, friendly relationships among children.
2. Flexibility and freedom from pressures.
3. A wealth of experiences which include constant contacts with real life experiences in the classroom and an abundance of all sorts of interests and materials.
4. Experience with literature suited to the interests and needs of children.
5. An alert and interested teacher.<sup>2</sup>

The role of the teacher in guiding a creative program in music education was discussed by Elliott:

The creative teacher does not withhold constructive criticism or directions which inspire the children to greater effort. His judgment in these matters is not based upon adult standards but on child potential. Realizing that the only difference between the instructor and the student is one of acquired knowledge, skill, and experience, the teacher shares these with the students on the level of their understanding. Although the child is free to think and speak, the teacher realizes that he is the bridge between the child and maturity. The teacher is, therefore, a constant but pleasant challenge, his purpose being to develop potentials. By sharing his richer background with them, he gradually opens new avenues for creativity on the part of the children. . . . In doing this, he does not drive; he leads--leads the children to discover. He does not dictate; he inspires--inspires the children in initiative.<sup>3</sup>

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<sup>1</sup>Burrows, op. cit., p. v.

<sup>2</sup>Ruth Strickland, The Language Arts in the Elementary School (Boston: D.C. Heath and Company, 1951), p. 238.

<sup>3</sup>Elliott, op. cit., p. 136.



Bradley cited the following qualities needed by teachers to lead children in the pursuit of creative experiences:

1. Courage: The greatest teachers are seldom truly great artists, and the finest artists rarely have the patience to be fine teachers... . It takes real courage to see beyond our own capabilities and with definite purpose set out to lead others on the way toward that goal. . . . True greatness lies in the ability to lead and inspire someone else to do the things which we are not able to do ourselves.
2. Enthusiasm: If enthusiasm is radiated, enthusiasm will be reflected. Enthusiasm is retroactive. There is nothing more invigorating to the teacher than the eager and enthusiastic faces of her children, and so it is possible for one to gain inspiration from the other. A bond of sympathy, understanding, and tolerance is established.
3. Patience: Because we learn by doing, the utmost patience is required of the teacher to let the children do the "doing." Their first ideas, crude though they may be, must be put down and tried. Only in this way can a freedom of expression be felt. By patiently trying all ideas, weighing and evaluating each one, and finally sifting and refining the best, discarding or re-making the weaker ones, can a cooperative thing of worth be evolved.  

The child with a great amount of creative ability should be encouraged and inspired to move as rapidly as possible and submit all the ideas which he considers usable, and the child with very little creative ability should be encouraged to add to the fullness of the composition. A vast amount of patience and ingenuity is needed by the teacher to bridge the gap between these two and then draw in all those at the various levels in between.
4. Effort: When the urge to express something is present, it cannot be smothered by putting off until tomorrow. Somewhere the teacher must find added strength and energy to match that of the child. A moment of this sort once lost can never be recaptured... . There can only be real harmony when one feels that the other is never too busy for the expression of his thoughts, ideas, and confidences.



5. Imagination: The child mind is highly imaginative and the adult mind is highly literal. All of us carry that imagination tempered with logic into adulthood at varying degrees. Somewhere in the growing-up period, a period in which much time has been spent in the school room, that native imagination is developed and controlled or is smothered and discarded.
6. Sense of Humor: Never let the seriousness of the work to be done walk away with the spirit of fun. The spontaneity so much to be desired depends entirely upon the reviving sparkle of laughter when the occasion arises.<sup>1</sup>

The foregoing discussion of creativity and its relationship to the child and teacher points up the need for a creative approach to teaching in the modern music curriculum.

Howes stressed that music is an indispensable part of learning and life. Because modern developments are forcing us to find reasonable solutions for the problems that divide and make the world uneasy, we have become increasingly insistent that individual improvement through education be reflected in improved human relationships. Music, wrote Howe, improves human relationships. All music, from the simplest chant of the untutored to the most complex symphony, in appealing to perceptions shared in common by all men, recognizes no human barriers. Inspiring with hope and optimism, teaching the proper balance between freedom and responsibility, imparting moral and spiritual values indispensable to human happiness, and

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<sup>1</sup>Bradley, op. cit., pp. 11-14.

enriched life, music is a source of strength, assurance, and dignity to the individual. It contributes, therefore, to the sense of individual status or identity. The improvement of human relations is an inevitable by-product of the practice of music as an art.<sup>1</sup>

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<sup>1</sup>Frank Howes, Man, Mind, and Music (New York: Harper and Brothers, 1948), p. 174.

## CHAPTER III

### PROCEDURES FOR DEVELOPING THE STUDY

The Polk County Creative Music Project was begun in 1959 when approximately 1,000 elementary school children and their teachers were given opportunities to explore music from a creative approach. The primary objective for the musical education of the students was to encourage self-expression. A concurrent objective for the education of the teachers was to improve their ability to stimulate and motivate musical learning.

In summarizing the 1960 project Smith wrote:

We sincerely hope that the teachers and students will consider this project only a beginning in creative music education, and that the results obtained from this project will encourage all to continue to develop this idea.<sup>1</sup>

The Polk County Creative Music Education Project was continued in the academic year 1960-61 and involved more than 2,000 students and teachers from the following schools: Ankeny: Parkview; North Polk: Sheldahl; Saydel: Norwoodville, Saylor Center; Urbandale: Olmstead, South Karen Acres; West Des Moines: Clegg Park, Clover Hills, Fair Meadows, and Phenix.

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<sup>1</sup>Janice S. Smith, Director, Department of Music, Polk County Board of Education, Des Moines, Iowa. Elementary Composition Project, Music Educators Journal, XXXIX (Nov.-Dec., 1960), 85.

Individual students, small groups, and whole classrooms were involved in original vocal and instrumental composition, creative writing, rhythmic interpretations, creative listening projects, and experiments in self expression utilizing imagination, originality and musical knowledge.

The students involved in selected musical activities responded to the Student Evaluation Questionnaire designed and validated by the project Committee, indicating areas of musical accomplishment and growth which resulted from their particular projects. The committee was made up of faculty members of the Drake University College of Fine Arts, members of staff of the Polk County Office, and Polk County Music Teachers.

The findings of this study were presented in two parts:

1. A series of illustrations of creative musical activities gathered from the 1960-61 Polk County Creative Music Education Project. This part will illustrate creative activities carried out by individuals and classroom groups in the elementary schools of Polk County. The descriptions of these activities included (a) the nature of the activity, (b) the background of the activity, and (c) an analysis of the

musical concepts and skills developed through the activity.

2. A summation of the results of the Student

Evaluation Questionnaire. The Student Questionnaire was a self-evaluation check-sheet designed to indicate the student's growth as it resulted from participation in the Polk County Creative Music Education Project. Data obtained from the questionnaire included such factors as use of words and poetry as a means of reflecting creativity, the improvement of class relationships and cooperation through creative enterprise, and the development of imagination and self-expression through creative musical experiences.

Data obtained were classified according to (a) distribution of participants in the Polk County Creative Music Education Project according to number, location, and individual or group participation, (b) grade-level distribution of participants, (c) tabulation of the findings of the Student Evaluation Questionnaire, and (d) a compilation of comments on the project by 1) students and 2) project committee members.

## CHAPTER IV

### THE FINDINGS OF THE STUDY

During the academic year 1960-61, more than 2,000 elementary children and their teachers in Polk County experimented with creative approaches to music education. Responding to the stimulus of the Polk County Creative Music Education Project, individuals and groups of individuals were involved in originating vocal and instrumental compositions, poetry and chants, rhythmic interpretations and dances, creative listening projects, and other experiments encouraging self-expression and imagination.

The Project Committee listed the following Objectives against which desired outcomes in student growth were reflected:

1. To encourage children into experiences of self-expression.
2. To provide means of self-fulfillment and success to children in direct relationship to individual potential.
3. To provide a realistic and developmental approach to musical growth.
4. To provide genuine pleasure for children.
5. To give children a means of emotional release and satisfaction.
6. To bring children the discipline of achievement.
7. To offer children experiences of sharing and cooperating with others.
8. To inspire a wider appreciation of experiences in other arts and phases of curriculum.
9. To foster an appreciation and respect for the work of others.
10. To foster a new source of group loyalty.

Concurrent objectives applied to desired teacher growth were:

1. To improve the teacher's ability to stimulate and motivate musical learnings in children.
2. To enable the teacher to better challenge the individual potential of each child.
3. To improve the methods of instruction through the exchange of ideas with pupils and teachers.
4. To challenge the teacher's creative qualities.
5. To stimulate exploration of new methods and approaches to music education.
6. To offer a new source of satisfaction through successful experimentation.<sup>1</sup>

Boardman compiled a progressive listing of desired musical outcomes for the elementary music education program. This compilation, organized on the basis of the musical elements of rhythm, melody, harmony, and form and style and expression, served as a guide for the analysis of the findings of the study. The following represents a condensation of musical accomplishments in order of progression from grades One through Six:

#### DESIRED RHYTHMIC ACCOMPLISHMENTS

Through Listening: Recognizes basic rhythmic concepts: even-uneven, long, short, beat pattern; repetition of rhythmic patterns; by name: march, waltz, skip, run, gallop music; selects like, different rhythmic patterns; recognizes and can translate into notation various accent groupings, more complicated rhythmic patterns.

Through Playing: Illustrates knowledge of concepts through use of rhythm instruments; can play even beat against rhythmic pattern; uses familiar percussion instruments; creates own rhythmic patterns with use of words or phrases as accompaniment for songs; plays

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<sup>1</sup>List of Objectives for Polk County Creative Music Education Project. Formulated by Project Committee, 1960-61.

simple rhythmic patterns through use of notation with help; develops rhythmic accompaniment upon a variety of percussion instruments, selects instruments as being suitable for particular patterns; can establish basic beat, accent groupings, and beat divisions.

Through Bodily Movement: Responds accurately to beat in music, to accent groupings, movements in twos and threes; matches correct movement to march, waltz, skip, run, gallop music; uses knowledge of rhythmic patterns to develop interpretation of recorded music; illustrates knowledge of concepts including relationships through bodily movement.

Through Singing: Increasing awareness of rhythmic concepts through "rhythmic feel" of familiar songs sung.

Through Creating: Creates with voice or instrument or body, rhythmic patterns which represent basic concepts; uses knowledge of rhythmic concepts to create own songs and dances; notates own rhythmic patterns; utilizes knowledge of syncopation, unusual rhythmic patterns in planning rhythmic accompaniments.

Through Seeing: Can picture simple repetitious rhythmic patterns illustrating basic concepts; recognizes notation patterns as even-uneven; uses terms walk, run, slow, to indicate recognition of 2:1 in rhythmic patterns; can discover simple new rhythmic patterns for self; learns most rhythm patterns independently; knows the purpose of time signatures; knows rhythmic patterns by music names; recognizes syncopated patterns, dotted patterns, unusual accent groupings when seen and utilizes knowledge of relationships to reproduce them independently.

#### DESIRED MELODIC ACCOMPLISHMENTS

Through Listening: Recognizes and verbalizes basic melodic concepts; selects instruments demonstrating pitch qualities; recognizes repetition of melodic pattern; recognizes basic concepts and is moving toward recognition of specific patterns by name: scale, tonic chord patterns, octave; recognizes major and minor, hears melody as an expressive concept: related to mood in movement.

Through Playing: Plays by ear or numbers simple tonal patterns on bells as accompaniment for class songs; demonstrates knowledge of concepts through his use of instruments; uses numbers to play tunes learned through singing or as simple accompaniments for class songs; plays by notation simple tunes and



accompaniments; locates "home tone" on instruments and plays tonic chord; plays bells, piano, psaltery, song flutes, etc., as part of classroom experience; transposes simple tunes for orchestral instruments in notation, or transposes by ear or notation simple tunes; plays scale from "home tone" by "ear" major or minor.

Through Bodily Movement: Demonstrates basic understanding of melodic designs by appropriate bodily movements; scalewise pattern, high-low, skips, ups and downs. Works out simple dance forms related to melodic movement as group effort; uses melodic recognition as an aid in developing dances which are characteristic of expressive and stylistic qualities of music.

Through Singing: Repeats accurately a melodic pattern; demonstrates understanding of melodic concepts through use of voice; as a group, can sing simple tonal combinations when given by number; increasing accuracy in repetition of melodic patterns and ability to sing tonal combinations given by class by number; sings with pleasing quality; sings tonal combinations alone, including major scale; sings increasingly more accurately and independently.

Through Creating: Creates, either with voice or instrument, patterns and melodies which indicate his understanding of the basic concepts; translates own tunes into numbers or syllables with teacher's help; as a group, translates melodies into number or syllables and with help from there into melody notation; adds counter melodic part to tunes by "ear" for instrument or voice; creates in both major and minor; can translate own tunes into notation; transposes own tunes into various keys.

Through Seeing: Follows teacher's hand signals indicating melodic movement; "pictures" melodic pattern with own hand or on blackboard; can sing or play simple melodies when written by number or syllable; can discover new tunes by notation of simple tonal combinations; does some note reading by number or syllable on most new tunes learned from book; recognizes repetition of melodic pattern when written in notation; sings with little help most new tunes; recognizes notes by letter name position on staff as well as numbers or syllables; can locate home tone through use of key signatures, knows purpose of key signatures in defining scale used and can discover sharps or flats needed to complete a major scale.

## DESIRED HARMONIC ACCOMPLISHMENTS

Through Listening: Is aware of pleasing and displeasing sounds; recognizes "multiple" sounds; beginning awareness of chord changes in song accompaniments; follows individual melodic lines within an orchestral composition; recognizes obvious chord changes on autoharp, piano; beginning recognition of minor chords as well as major; can identify I, IV, V chords played on autoharp, piano.

Through Playing: Recognizes pleasing, displeasing sounds in music; develops awareness of satisfaction of "multiple sounds" through his use of melodic instruments to accompany class songs; has some experience with autoharp in playing with teacher's help simple accompaniment using I and V chords; utilizes minor chords in accompaniment; utilizes knowledge of chordal makeup in planning melodic and chordal accompaniment for class songs.

Through Bodily Movement. Uses awareness of "multiple sounds" in developing interpretive movement to recorded music; demonstrates knowledge of multiple melody, chord changes, cadence in planning simple dances.

Through Singing: Strong independent singers may work with simple chants; indicates awareness of multiple sound through ability to sing independently simple rounds; sings rounds independently, sings simple chants and descants independently; beginning ability to harmonize in thirds and sixths; adds chordal accompaniment to own tunes by "ear."; harmonizes by "ear" simple folk melodies.

Through Creating: No specific recognition until grades 5-6. Utilizes harmonic knowledge in adding harmony parts to own tunes; uses harmonic knowledge in creating compositions for orchestral instruments played by class members; piano accompaniments for own tunes.

Through Seeing: Pictures melodic phrase and repetition and non-repetition on blackboard; identifies phrase and same or different patterns through notation; interprets his awareness of form through "picturing" (drawing, cutting, painting, etc.); learns simple two-part songs which move consistently in thirds or sixths, parts learned simultaneously, dependent upon melodic knowledge of numbers and syllables plus recognition of thirds and sixths through rehearsing; uses knowledge of chordal makeup as an aid in hearing new tunes.

### DESIRED ACCOMPLISHMENTS WITH FORM

Through Listening: Identifies melodic and rhythmic patterns as same or different; recognizes phrase in music; recognizes large blocks of composition as "same"; beginning awareness of three-part song form indicated in planning of simple dance forms; recognizes variations of same melodic or rhythmic pattern as being a variation rather than a new melodic idea; can follow the variation and repetition of a musical idea through a composition; recognizes general characteristics of large forms; symphony, concerto, suite; recognizes and can explain and follow characteristics of three part song form, theme and variations, sonata allegro and simple rondo form.

Through Playing: Utilizes knowledge of repetition and non-repetition in planning accompaniments; illustrates his awareness of form through development of accompaniments.

Through Bodily Movement: Demonstrates knowledge of repetition and non-repetition in phrase through bodily movement; recognition of three-part song form indicated in the planning of simple dance forms; utilizes his awareness of form through development of simple dances and interpretive movement.

Through Singing: Indicates through singing his awareness of phrase.

Through Seeing: "Pictures" melodic phrase and repetition and non-repetition on blackboard; identifies phrase as same or different patterns through notation; uses recognition of same or different patterns as an aid in music reading; interprets his awareness of form through "picturing".

### DESIRED ACCOMPLISHMENTS REGARDING STYLE AND EXPRESSIVE QUALITIES OF MUSIC

Through Listening: Responds to mood and characterization in music which is within his experience; recognizes change in tempo, dynamics, melodic and rhythmic style; recognizes piano, harp, violin, trumpet by sight and sound; can verbalize, within the limit of his own expressive experience and vocabulary, the reasons why music seems to reflect a certain mood as indicated by tempo, dynamics, melodic and rhythmic style; recognizes all common instruments by sight and sound; associates timbre with expressive terms such as "dark, reedy, mysterious, bell-like, etc.;" recognizes obvious cultural styles in music related to

melodic, rhythmic patterns, instrumentation, use of harmony, particularly American Indian, later European, Chinese, possibly African; recognizes cultural styles in music and their influence on composers; recognizes periods in music: general historical periods, Civil War, etc.; recognizes musical qualities as a reflection of the world in which it originated and was influenced by climate, politics, economics, philosophy, social life.

Through Playing: Indicates knowledge of expressive qualities in selecting instruments for accompaniments.

Through Bodily Movement: Demonstrates his awareness of expressive qualities when moving to music; creates dance forms which reflect expressive qualities of the words; uses awareness of cultural style in interpreting songs he sings.

Through Singing: Indicates awareness of tempo "style" in the songs he sings as indicated by expressive qualities of the words.

Through Creating: In creating songs, accompaniments, etc., he explores the use of musical elements as expressive qualities as a means of furthering his own expressiveness; utilizes knowledge of expressive qualities to express particular mood; creates "sound dramas" dramatization of stories, etc., utilizing expressive qualities of music as a means of communication; utilizes knowledge of cultural styles in creating songs and dances characteristic of particular cultures.

Through Seeing: Associates mood in music with mood in pictures, nature, people, etc.; creates own pictures or designs which reflect expressive qualities of music; utilizes his awareness of stylistic characteristics of particular cultures as a help in music reading: anticipates what the music should sound like rhythmically, melodically, harmonically.<sup>1</sup>

Boardman's unique and definitive manner of classifying the desired accomplishments of a music program provided a valuable measuring stick by which the writer analyzed selected creative activities and compositions.

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<sup>1</sup>Eunice Boardman, "Musical Accomplishments." Unpublished paper. University of Wichita, Wichita, Kansas.

## I. CREATIVE MUSICAL ACTIVITIES

The first portion of the findings of the study is represented by a collection of six illustrations of creative musical activities. These activities were developed in Polk County during the course of the 1960-61 Creative Music Education Project. The description of each illustration will take into consideration these three factors:

1. The nature of the creative musical activity.
2. The background of the creative musical activity.
3. An analysis of the musical accomplishments developed through the creative activity.

Abstract Art Design. An experiment in motivating creative written expression and developing musical concepts through abstract art design was conducted.

The nature of the creative musical activity was to encourage the verbalization and setting down in words descriptions of musical concepts and moods suggested by the abstract art designs. This experimentation provided readiness for future exploration into musical composition.

Abstract art designs were drawn by a landscape artist<sup>1</sup> and presented to the Polk County Office for possible use in the Creative Music Education Project.

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<sup>1</sup>Newt Schreiber, Evanston, Illinois.

The designs were conceived to be experimented with in whatever creative manner desired. The writer used them with primary music classes, asking that the children let their imaginative thought rule as they pondered them, and to express in writing short responses of ideas that came to them.

Following are representative responses to the abstract art design in Figure 1 which originated with twelve primary children:

"Rain is falling--pitter, patter, splash!"

"The rain is making a little tune."

"In the night I hear the drop, drop of the faucet."

"The soft paws of a cat walking."

"The raindrops are falling into a pool of water."

"The musical pitter patter of the rain."

"The tick-tock of our grandfather clock."

"The little snowdrops are falling into a puddle."

"The raindrops are falling from the buildings after a rain."

"Ink falling on the floor like the drops were going down a scale."

"Raindrops falling into a pail."

"The grey clouds are letting rain splash into a dark puddle."<sup>1</sup>

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<sup>1</sup>Second and Third Grade Children. Clover Hills Elementary School, West Des Moines, Iowa.





Figure 1. An abstract art design used for motivating creative written expression and developing musical concepts.

Representative responses to abstract art design used in Figure 2 with sixteen primary children were as follows:

"I am blowing bubbles--pink, blue, and yellow."

"Millions of tires are rolling down the hill."

"I can hear the chains in the winter going click, click, click."

"I am finger painting at the Art Center."

"Lots of smoke rings like my daddy makes."

"It reminds me of cursive writing."

"It is like the powdered wig they wore in Mozart's day."

"It reminds me of gingerbread men in Hansel and Gretel."

"It looks like one of Dr. Suess' pictures."

"It looks like lots of eggs in a pan."

"Lily pads in the spring on a blue pond."

"Swirls of wind."

"The clouds are fleecy like flocks of sheep."

"Many footprints in the snow."

"A peacock tail with all its little eyes."

"I'm seeing smoke signals from an Indian Fire."<sup>1</sup>

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<sup>1</sup>Responses by Second and Third Grade Children.  
Clover Hills Elementary School, West Des Moines, Iowa.





Figure 2. An abstract art design used for motivating creative written expression and developing musical concepts.

Primary children responded to abstract art design shown in Figure 3 with these statements:

"I am lying low in a meadow of swaying grass."

"A tumbleweed is rolling over and over."

"Our bodies are swaying in music class to smooth music."

"It reminds me of the "bombs bursting in air" from our National Anthem."

"It looks like lines the jets make in the sky."

"The wind is blowing the grass on a windy day in March."

"It makes me feel like I am out in a snow storm."

"Someone left a message in the sand."

"This pig made a house with hay or straw."

"It makes me feel like I'm grass."

"My baby sister scribbled on the wall."

"This makes my feet feel like going sish, sash, sish, sash."

It reminds me of when I am out in the country walking along."<sup>1</sup>

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<sup>1</sup> Responses by Second and Third Grade Children.  
Clover Hills Elementary School, West Des Moines, Iowa.



Figure 3. An abstract art design used for motivating creative written expression and developing musical concepts.



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"It looks like lines the jets make in the sky."

"The wind is blowing the grass on a windy day in March."

"It makes me feel like I am out in a snow storm."

"Someone left a message in the sand."

"This pig made a house with hay or straw."

"It makes me feel like I'm grass."

"My baby sister scribbled on the wall."

"This makes my feet feel like going sish, sash, sish, sash."

It reminds me of when I am out in the country walking along."<sup>1</sup>

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<sup>1</sup>Responses by Second and Third Grade Children.  
Clover Hills Elementary School, West Des Moines, Iowa.



Figure 3. An abstract art design used for motivating creative written expression and developing musical concepts.



An analysis by the writer of the musical accomplishments developed through this experiment with abstract art design revealed:

- A. Rhythmic Accomplishments Through Seeing: Pictured and recognized repetitious rhythmic patterns illustrating basic concepts; recognized patterns as even; recognized basic concepts and moved toward recognition of specific patterns by name.
- B. Melodic Accomplishments Through Seeing: "Pictured" melodic pattern.
- C. Harmonic Accomplishments Through Seeing: Interpreted awareness of form through "picture."
- D. Accomplishments Through Form, Style, and Expressive Qualities Through Seeing: Associated mood in music with mood in pictures; created own picture or design to reflect expressive qualities; anticipated what appropriate music should sound like.

Utilizing Art Media. Motivation for composition of words and music was derived from this first grade's room decorations for Valentine's Day. "Valentine People" had been created from artistic combinations of heart shapes of paper, and it was of these people the children chose to write a class song.

The composition represented the first complete composition attempted by a class which had previously experienced steps toward a creative musical approach through innovation of new words to songs, design of new bodily movements and activities, and interchange of rhythmic patterns.

Meaningful background to the composition of the song included the presence of a creative classroom teacher, whose spontaneity and interest in new and fresh ideas were reflected in the children's enthusiasm. In this climate the creative approach seemed natural and feasible. Classroom art efforts supplied motivation as the children were prompted by a bulletin board display of Valentine "people" to compose a song for their particular room situation and season. The children exhibited pride in their new manner of musical expression, and requested that the song be set down in notation on paper in the fashion of a Valentine. This then was taken home and sung or played to their parents as a "musical" Valentine.

The writer, a special music teacher, together with the class had experimented with new and creative approaches to musical activities. Teacher motivation was heightened by the Polk County Creative Music Education Project and by the writer's interest in the art of creativity.



## VALENTINE'S DAY

Words and Music: Mrs. Cutler's First Grade, Clover Hills

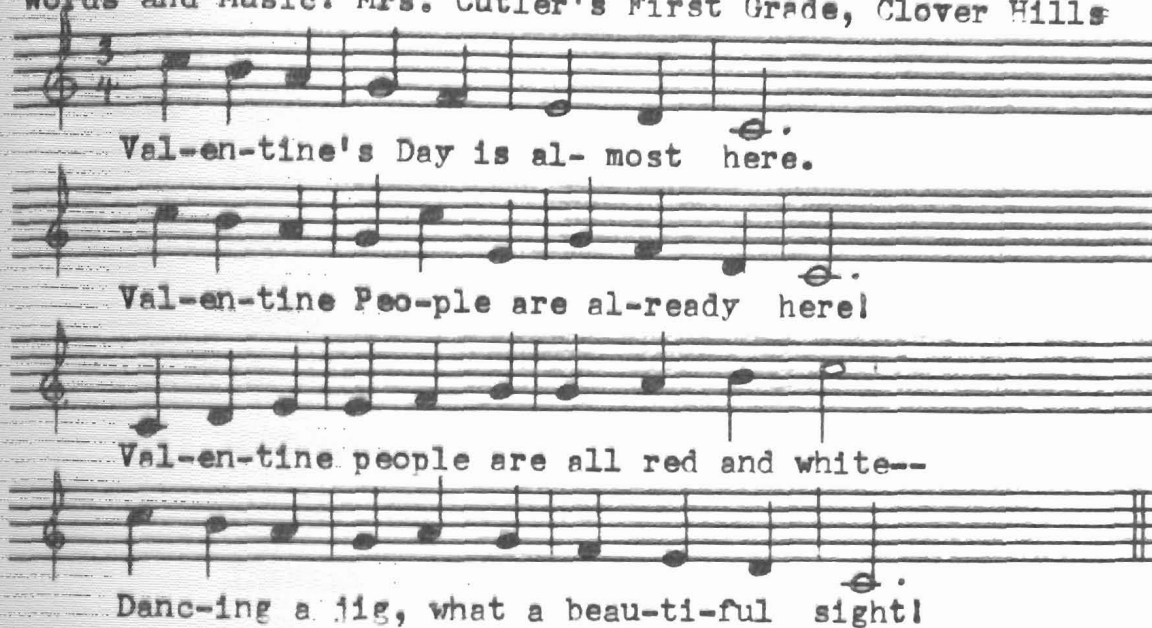


Figure 4. A musical composition by first grade students utilizing art media in motivation.

The writer's analysis of this creative musical activity found development of the following musical accomplishments by the children:

A. Rhythmic Accomplishments.

Through Listening: Recognized basic rhythmic concepts; repetition of rhythmic patterns; "waltz" music by name.

Through Playing: Created own rhythmic patterns with use of words; played simple rhythmic patterns through use of notation with help.

Through Bodily Movement: Responded accurately to beat in music in matching correct movement to waltz music; used knowledge of rhythmic pattern to develop interpretation of music.

Through Creating: Created with voice, rhythmic patterns representing basic concepts; used knowledge of rhythmic concepts to create own dance.

Through Seeing: Pictured simple repetitious rhythmic patterns illustrating basic concepts; recognized notation patterns.

B. Melodic Accomplishments.

Through Listening: Recognized and verbalized basic melodic concepts; recognized repetition of melodic pattern; moved toward recognition of specific patterns by name: scale, octave, major key.

Through Playing: Played by ear simple tonal pattern on piano as accompaniment for class song.

Through Bodily Movement: Demonstrated basic understanding of melodic designs by appropriate bodily movements: scale-wise pattern, high-lows, skips, ups and downs; worked out simple dance form related to melodic movement as group effort.

Through Singing: Repeated accurately a melodic line; demonstrated understanding of melodic concept through use of voice.

Through Seeing: Followed teacher's hand signals indicating melodic movement; "pictured" melodic pattern with own hand and on blackboard.

C. Harmonic Accomplishments.

Through Listening: Developed awareness of pleasing and displeasing sounds.

Through Playing: Had experience with autoharp in playing with teacher's help simple accompaniment.

Through Seeing: Identified phrase and same or different patterns through notation.

D. Accomplishments Through Form, Style, and Expressive Qualities:

Through Listening: Identified melodic and rhythmic patterns as same or different; recognized phrase in music; recognized blocks of composition as "same."

Through Singing: Developed awareness of phrase.

Through Seeing: "Pictured" melodic phrase and repetition of phrase on blackboard.

Utilization of Existing Poetry. The use of poetry for the lyric provided the young composer with assistance with the rhythm and setting provided through the poetry. The desire to give the poem a musical setting provided motivation for instrumental accompaniment.

This third grade student was encouraged to compose independently by the special music teacher. Background for the endeavor included classroom experiences in composition of words, melodies, and creative innovations, private piano lessons, and the factor of a musical family heritage.

Members of the class assisted in arranging an accompaniment for the composition utilizing suitable rhythm instruments and actions to portray the style and expressive intent of the song.

The composition was among several chosen as representative pieces of work to emerge from the Polk County Creative Music Education Project, and was presented on the culminating telecast.<sup>1</sup>

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<sup>1</sup>KDPS-TV, Des Moines, Iowa. "Know Your Schools."  
May 24, 1961.

SOME ONE Grade 3

Words: Walter de la Mare Music: Jennifer Mathes

Someone came knocking at my wee door; Someone came knock-  
ing I'm sure sure sure; I listened, I opened, I looked left  
and right, But naught there was a stirring. Only the busy  
beetle, Tap, tapping in the wall. Only from the forest the  
screech-owl's call. So I know not who came knocking at all.

Figure 5. A musical composition by a third grade student utilizing existing poetry as lyrics.

Analysis of the composition revealed that the following musical accomplishments were developed:

A. Rhythmic Accomplishments.

Through Listening: Recognized basic rhythmic concepts: long, short, beat pattern; repetition of rhythmic patterns; by name: gallop or 6/8 music; selected like, different rhythmic patterns; recognized and translated into notation various accent groupings, more complicated patterns.

Through Playing: Illustrated knowledge of concepts through use of rhythmic instruments; created own rhythmic patterns with use of words or phrases as accompaniment for song; selected instruments as being suitable for particular patterns; established basic beat, accent groupings, and beat divisions.

Through Bodily Movement: Illustrated knowledge of concepts including relationships through bodily movement.

Through Singing: Developed awareness of rhythmic concepts including relationships through rhythmic feel of song.

Through Creating: Created with voice and instrument rhythmic patterns which represent basic concepts; used knowledge of rhythmic concepts to create own song and interpretation of song.

Through Seeing: Pictured simple repetitious rhythmic patterns illustrating basic concepts; recognized notation patterns as even-uneven; discovered simple new rhythmic patterns for self; understood purpose of time signature; recognized rhythmic patterns by music names; recognized and utilized dotted patterns.

B. Melodic Accomplishments.

Through Listening: Recognized and verbalized basic melodic concepts; selected instruments demonstrating appropriate pitch qualities; recognized major key; heard melody as an expressive concept; related to mood in movement.

Through Playing: Demonstrated knowledge of concepts through use of instruments; played accompaniment by notation; played rhythm instruments as part of classroom experience.

Through Bodily Movement: Working out simple dance form related to melodic movement as group effort; used melodic recognition as an aid in developing dramatization which was characteristic of expressive and stylistic qualities of music.

Through Seeing: Repeated accurately a melodic pattern; demonstrated understanding of melodic concepts through use of voice; produced pleasing quality in voice.

Through Creating: Created with voice and instrument patterns and melodies which indicated understanding of the basic concepts; translated melody with help into melody notation; added counter melodic part to tune by "ear" for instrument.

Through Seeing: Read by note; recognized repetition of melodic pattern when written in notation; recognized notes by letter name position on staff and utilized them in composition; located home tone through use of key signatures.

C. Harmonic Accomplishments.

Through Listening: Recognized "multiple" sounds; awareness of chord changes in song accompaniments; recognized obvious chord changes on piano.

Through Playing: Recognized pleasing, displeasing sounds in music; developed awareness of satisfaction of "multiple sounds" through use of melodic instruments to accompany song; utilized knowledge of chordal makeup on planning melodic and chordal accompaniment for song.

Through Singing: Added chordal accompaniment to own tune by "ear."

Through Creating: Utilized harmonic knowledge in adding harmony parts to own tune; used harmonic knowledge in creating piano accompaniment for own tune.



D. Accomplishments in Form.

Through Listening: Recognized phrase in music; recognized large blocks of composition as "same;" recognized variations of same melodic or rhythmic patterns as being a variation rather than a new melodic idea.

Through Playing: Recognized and illustrated awareness of form through development of accompaniment.

Through Bodily Movement: Utilized awareness of form through development of simple interpretive movement.

Through Singing: Indicated through singing her awareness of phrase.

Through Seeing: Identified phrase and repetition and non-repetition of patterns through notation; used recognition of same or different patterns as an aid in music reading.

E. Accomplishments Regarding Style and Expressive Qualities.

Through Listening: Verbalized within the limits of own expressive experience and vocabulary, the reasons why music seemed to reflect a certain mood as indicated by tempo, dynamics, melodic and rhythmic style; associated timbre of instruments with expressive terms.

Through Playing: Indicated knowledge of expressive qualities in selecting instruments for accompaniments.

Through Bodily Movement. Demonstrated awareness of expressive qualities when moving to music.

Through Singing. Indicated awareness of "style" in the singing of the song as indicated by expressive qualities of the words.

Through Creating. In creating songs and accompaniments, explored the use of musical elements as expressive qualities as a means of furthering own expressiveness; utilized knowledge of expressive qualities to express a particular mood; utilized expressive qualities of music as a means of communication.

Utilizing the Social Studies Unit. The nature of the musical composition in this illustration was that of a spontaneous response further interpreting a social studies unit.

Class interest in the Southern Negro and his contribution to our musical heritage through his work songs and his inborn love of rhythm and music led this group of children to want to investigate further this kind of music. The study of cotton coincided with Negro History Week, and intensified interest in both was manifested in an attempt

to "re-enact" the composition of a work song. Rhythm and tempo for the composition were ascertained by experimentation as to how the cotton picker would sit, how he would hold his bag, and at what rate he would proceed to pick cotton in a hot sun. Comments about how the picker might feel about this monotonous job gave direction to the lyrics for the song, and a chorus was used to give repetition showing the tediousness of this chore.

Class pride through this group effort at composition was evident immediately, and the song has remained a part of the class, as well as being borrowed by succeeding third grades for use during their study of cotton.

The composition was among those presented on the Polk County Creative Music Education Project culminating telecast.<sup>1</sup>

An Analysis by the writer of the Music Accomplishments Developed in the Creative Musical Activity disclosed:

A. Rhythmic Accomplishments.

Through Listening: Recognized basic rhythmic concepts: long, short, beat pattern; selected like and different rhythmic patterns.

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<sup>1</sup>KDPS-TV, Des Moines, Iowa. "Know Your Schools," May 24, 1961.

# PICKIN' COTTON ALL DAY

Clover

Words and Music: Mrs. Christiansen's Third Grade Hills

Here I'm a sit-tin' in a field of cot---ton,  
 In a snow-white field, pick--in' all day long.  
 And as I sit in this field of cot---ton,  
 I'm a pick-in' and a pick--in' and a sing-in' a song.  
 1: Ho = hum, this pick-in' goes so slow---  
 2: Ho = hum, I'm tired of pick-in' cot-ton  
 Ho = hum, I'm a feel-in' so low.  
 Ho = hum, It's a home I go.

Figure 6. A stylistic creative composition by a third grade class in response to a social studies unit.

Through Bodily Movement: Responded accurately to beat in music, to accent groupings, illustrated knowledge of concepts including relationships through bodily movement.

Through Singing: Awareness of rhythmic concepts through "rhythmic feel" of song sung.

Through Creating: Created with voice and body, rhythmic patterns which represented basic concepts; used knowledge of rhythmic concepts to create own song and interpretation; utilized knowledge of syncopation.

B. Melodic Accomplishments.

Through Listening: Recognized and verbalized basic melodic concepts; recognized repetition of melodic pattern; heard melody as an expressive concept; related to mood in movement.

Through Bodily Movement: Demonstrated basic understanding of melodic design by appropriate bodily movement; used melodic recognition as an aid in developing rhythmic interpretation characteristic of expressive and stylistic qualities of music.

Through Singing: Repeated accurately a melodic pattern; demonstrated understanding of melodic concepts through use of voice; sang with pleasing quality.

Through Seeing: Recognized repetition of melodic pattern when written in notation.

C. Harmonic Accomplishments.

Through Listening: Awareness of pleasing and displeasing sounds.

Through Singing: Worked with simple chants; harmonized by "ear"; used harmonization in thirds.

D. Accomplishments in Form.

Through Listening: Identified melodic and rhythmic patterns as same or different; recognized phrase in music; recognized variations of same melodic or rhythmic pattern as being a variation rather than a new melodic idea.

Through Bodily Movement: Utilized awareness of form through development of appropriate interpretive movement.

Through Singing: Indicated awareness of "style" in the song when sung, indicating expressive quality of the words.

Through Creating: In creating songs explored the use of musical elements as expressive qualities as means of furthering his own expressiveness; utilized knowledge of expressive qualities to express particular mood; utilized expressive qualities of music as a means of communication; utilized

knowledge of cultural styles in creating songs and rhythmic movement characteristic of particular cultures.

Through Seeing: Associated mood in music with mood in pictures, nature, and a people; utilized his awareness of stylistic characteristics of particular culture as a help in music reading; anticipated what the music should sound like rhythmically, melodically, and harmonically.

Composition Relating to Social Studies Unit. The nature of the creative activity was that of an original composition stemming from a fifth-grade social studies unit about their own state--Iowa.

Motivation for this project in composition came from several sources. The study of the heritage and history of one's own state proved to be highly interesting to this fifth grade, and the desire to express personal loyalty and gratitude to a good homeland was present on the part of the children. This desire, coupled with knowledge of procedure in composition, and encouraged by perceptive teachers--both the special music teacher and the classroom teacher--proved to be effective motivation.

Smith,<sup>1</sup> Director of Music in Polk County, described

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<sup>1</sup>Janice Smith, "Polk Pupils Composing Real Music," Des Moines Sunday Register, May 7, 1961, p. 6L.

the song "Beautiful Iowa" as one of the best songs we have about the state. She described its sturdiness of sound and atmosphere to be a solid sound--appropriate for a song about our state and people. The composition was published in the local newspaper together with an explanation of the Polk County Creative Music Education Project.<sup>1</sup>

The Analysis of the Musical Accomplishments Developed in the Creative Musical Activity showed:

A. Rhythmic Accomplishments.

Through Listening: Selected like, different rhythmic patterns; recognized and translated into notation various accent groupings, rhythmic patterns.

Through Singing: Increased awareness of rhythmic concepts through "rhythmic feel" of familiar songs sung.

Through Creating: Created with voice rhythmic patterns which represented basic concepts; used knowledge of rhythmic concepts to create own songs; helped to notate own rhythmic patterns.

Through Seeing: Discovered simple new rhythmic patterns independently; understood purpose of time signature; knew rhythmic patterns by music

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<sup>1</sup>Appendix B.



## BEAUTIFUL IOWA

Words and Music: Miss Metier's Fifth Grade Clover Hills

1. The land of grass and plains,  
 2. The land is rich in soil,  
 Of corn and bar-ley, wheat and grains.  
 And all our men do work and toil,  
 Our state is rich in his - to - ry.  
 This state is best for you and me,  
 In fer - tile farms and in - dus - try.  
 From far Fre - mont to Al a - ma - kee.

## REFRAIN:

I - o - wa, I - o - wa, how stur-dy you do stand.  
 In in-dus-try and his-to-ry, You're the state for me!

Figure 7. A creative composition by a fifth grade class in relation to a social studies unit.

names; recognized dotted patterns, and utilized knowledge of relationships to reproduce them independently.

B. Melodic Accomplishments.

Through Listening: Recognized basic concepts and developed in recognition of specific patterns by name: scale, tonic chord patterns, octave; recognized major key; heard melody as an expressive concept: related to mood in movement.

Through Playing: Played by notation simple tune and accompaniment; located "home tone" on instruments and played tonic chord; transposed tune by ear or notation.

Through Singing: Increased accuracy in repetition of melodic patterns and ability to sing tonal combinations given by class by number; sang with pleasing quality: tonal combinations alone, including major scale; sang increasingly more accurately and independently.

Through Creating: Created with voice melody which indicated his understanding of the basic concepts; as a group, translated melody into number with help and from there into melody notation.

Through Seeing: Did some note reading by number; recognized repetition of melodic pattern when

written in notation; recognized notes by letter name position on staff as well as numbers; located home tone through use of key signatures, understood key signatures in defining scale used.

C. Harmonic Accomplishments.

Through Listening: Recognized obvious chord changes on piano.

Through Playing: Awareness of satisfaction of "multiple sounds" through his use of melodic instruments to accompany class songs; had some experience with autoharp in playing with help; utilized knowledge of chordal makeup with help in planning melodic and chordal accompaniment for class song.

Through Singing: Indicated through singing his awareness of phrase.

Through Seeing: Identified phrase and same or different patterns through notation.

D. Accomplishments in Style and Expressive Qualities of Music.

Through Listening: Responded to mood and characterization in music which was within their experience; recognized change in tempo, dynamics, melodic and rhythmic style; verbalized within the limit of his own expressive experience and vocabulary, the reasons why music seemed to reflect

a certain mood as indicated by tempo, dynamics, melodic, and rhythmic style; recognized cultural styles in music and their influence on composers; recognized musical qualities as a reflection of the state in which it originated and was influenced by climate, politics, economics, philosophy, and social life.

Through Singing: Indicated awareness of tempo "style" in the songs sung as indicated by expressive qualities of the words.

Through Creating: In creating songs and accompaniments they explored the use of musical elements as expressive qualities as a means of furthering own expressiveness; utilized knowledge of expressive qualities of music as a means of communication; utilized knowledge of cultural styles in creating songs characteristic of a particular culture.

Composition for Instruments. The creative composition by a sixth grade student of a work for oboe, flute, and piano represented an ambitious undertaking. The instrumental composition was created expressly for three musical instruments played by the composer, her sister, and her father respectively.

The composer in this case represented a creative and intelligent student who, after this initial composition

continued to use creative composition as an avenue of intense musical exploration and expression. Through self-realization and with encouragement from home and school, the student proceeded to work on a composition for band involving need for further musical knowledge of theory, harmony, and ensemble arrangement. Impetus for composition came directly from the Polk County Creative Music Education Project.

Smith described the creative approach to music:

This is a more individualized approach to teaching music, and a more intelligent approach. When a child is asked to express his ideas through music he realizes the importance of learning to read music. He knows he must have some sign to represent what he sings or plays, or by tomorrow he will have forgotten the melody he wanted to write.<sup>1</sup>

Approximately 170 original compositions were submitted to the Project Committee for consideration. This composition was one of 52 to be chosen for presentation at a special program of creative music.

An Analysis by the writer of the Music Accomplishments Developed in the Creative Musical Activity showed:

A. Rhythmic Accomplishments.

Through Listening: Selected like and different rhythmic patterns; recognized and translated into notation various accent groupings and more

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<sup>1</sup>Janice Smith, "Polk Pupils Composing Real Music." Des Moines Sunday Register, May 7, 1961, p. 6L.

MOTHER NATURE HOUSECLEANS      Sixth Grade-Sheldahl  
Instrumental Duet, Piano Accompaniment      Kay Beth Gfeller

The musical score is written for three instruments: Flute, Oboe, and Piano. It is in 4/4 time. The Flute and Oboe parts are melodic, while the Piano part provides a rhythmic accompaniment. The score is divided into two systems. The first system contains four staves: Flute, Oboe, Piano (treble and bass clef). The second system contains four staves: Flute, Oboe, Piano (treble and bass clef). The music ends with a 'Fine' marking and a 'D. S. al Fine' instruction.

Figure 8. A creative composition by a sixth grade student for oboe, flute, and piano.

complicated rhythmic patterns.

Through Playing: Selected instruments as being suitable for particular patterns; established basic beat, accent groupings, and beat divisions.

Through Creating: Created with instrument rhythmic patterns which represented basic concepts; used knowledge of rhythmic concepts to create own music; notated own rhythmic patterns; utilized knowledge of unusual rhythmic patterns.

Through Seeing: Understood purpose of time signatures, knew rhythmic patterns by music names; recognized dotted patterns, unusual accent groupings and utilized knowledge of relationships to reproduce them independently.

#### B. Melodic Accomplishments.

Through Listening: Heard melody as an expressive concept: related to mood in movement.

Through Playing: Played piano as part of the composition experience; transposed simple tunes for orchestral instruments in notation, transposed tunes by ear and notation.

Through Creating: Created with instrument patterns and melodies which indicated understanding of the basic concepts; translated melodies into number or syllable and from there into melody notation with help; added counter melodic part to tunes by "ear"

for instruments; created in major key; translated own tunes into notation; transposed own tunes into various keys.

Through Seeing: Recognized notes by letter name position on staff; knew purpose of key signatures in defining scale used and discovered sharps or flats needed to complete a major scale.

C. Harmonic Accomplishments.

Through Listening: Can identify basic chords on piano.

Through Playing: Utilized knowledge of chordal makeup in planning melodic and chordal accompaniments.

Through Singing: Ability to harmonize in thirds; added chordal accompaniment to own tunes by "ear."

Through Creating: Utilized harmonic knowledge in adding harmony parts to own composition; used harmonic knowledge in adding harmony parts for orchestral instruments.

D. Accomplishments in Form.

Through Listening: Recognized variations of same melodic or rhythmic pattern as being a variation rather than a new melodic idea; utilized variation and repetition of a musical idea in composition; recognized and could explain and



follow characteristics of three part song form, theme and variation.

Through Playing: Utilized knowledge of repetition and non-repetition in planning composition; illustrated her awareness of form through development of composition.

E. Accomplishments in Style and Expressive Qualities of Music.

Through Listening: Verbalized within the limit of his own expressive experience and vocabulary, the reasons why music seemed to reflect a certain mood as indicated by tempo, dynamics, melodic and rhythmic style; recognized obvious cultural styles in music related to melodic, rhythmic patterns, instrumentation, and use of harmony; recognized cultural styles in music and their influence on composers.

Through Playing: Indicated knowledge of expressive qualities in selecting instruments for composition.

Through Creating: In creating songs and accompaniments, explored the use of musical elements as expressive qualities as a means of furthering own expressiveness; utilizes knowledge of expressive qualities to express a particular mood; utilized knowledge of cultural styles in creative composition reminiscent of particular era.

## II. EXTENT OF PARTICIPATION OF POLK COUNTY SCHOOLS

An analysis of the data obtained in the study has given a picture of the participation in the Polk County Creative Music Education Project by selected elementary schools. Distribution of participants in the project according to number, location, and type of participation (by individuals or classroom groups) was as indicated in the following paragraphs:

Ankeny. Thirteen pupils from Parkview Elementary School in Ankeny participated on an individual basis, making individual contributions to the project.

North Polk. Sheldahl pupils from the North Polk District submitted six compositions that had been written by individuals.

Saydel. In the Saydel District, Norwoodville Elementary School pupils joined in creating classroom compositions in four instances, and also submitted five original compositions by individuals. Students from two Saylor Center classrooms contributed compositions.

Urbandale. Second Grade Classes at two Urbandale Elementary Schools--Olmstead and South Karen Acres--experimented with class composition.

West Des Moines. Considerable interest in the Polk County Project was indicated by the extent of participation

of West Des Moines Elementary Schools. At Clegg Park three classes submitted compositions, while eleven individuals took part individually. At Clover Hills all fifteen classrooms participated in group composition, in addition to fifty-four individuals. At Phenix Elementary, five students contributed individual compositions.

Table I indicates a predominance of individual participation in the creative music projects.

TABLE I

AN ANALYSIS OF GRADE-LEVEL DISTRIBUTION OF INDIVIDUAL AND GROUP PARTICIPATION IN CREATIVE MUSIC PROJECTS IN TEN SELECTED POLK COUNTY, IOWA SCHOOLS

School	Individuals						Groups					
Grades	1	2	3	4	5	6	1	2	3	4	5	6
Ankeny:												
Parkview		1		5	5	2						
North Polk:												
Sheldahl			1	2		3						
Saydel:												
Norwoodville			4		1		2	3	2			
Saylor Center								2				
Urbandale:												
Olmstead								1				
South Karen Acres								1				
West Des Moines:												
Clegg Park		2	2	4	3				1	1	1	
Clover Hills		9	15	8	18	11	3	3	3	2	3	1
Fair Meadows			1	5	7	4			2	2	2	
Phenix				3	2							

The table shows that the bulk of activity in the Polk County Creative Music Education Project was carried

on in the West Des Moines, Iowa, schools.

Data in Table II indicate musical and social growth, as well as intellectual growth in increasing awareness of the musical elements.<sup>1</sup>

TABLE II

A TABULATION OF THE FINDINGS OF THE POLK COUNTY CREATIVE MUSIC EDUCATION PROJECT STUDENT EVALUATION QUESTIONNAIRE FOR THE ACADEMIC YEAR 1960-61

	YES	NO
1. Did you learn more about music notation?	128	10
2. Did you learn how to read music in your music books at school better because of your interest in composing?	101	35
3. Did you learn more about words and poetry?	105	30
4. Did you learn more about singing?	113	27
5. Did you learn more about playing an instrument?	47	86
6. Did you learn more about appreciation of composers and their work?	122	15
7. Did you learn to appreciate the work of your own classmates and friends?	137	1
8. Did you learn something about how to work better with other people?	117	22
9. Did you learn how to concentrate better?	117	18
10. Did you use your imagination?	132	8
11. Did the music you hear on radio and television help you to compose?	27	107
12. Did the music you use in school help you to compose?	87	51
13. Did you learn about history?	55	78
14. Did you learn how to listen better to music?	131	10
15. Did it help you to tell the difference between "good" and "poor" music?	134	3
16. Was it fun?	139	1
17. Was it work?	90	54
18. Would you like to learn how to write more and better music?	137	3

<sup>1</sup>Student Evaluation, Appendix A.

The Student Questionnaire represented a self-evaluation check-sheet designed to indicate the student's growth as it resulted from participation in the project.

Representative comments and statements volunteered by students involved in the project were:

"We learned how to set a song down when you have an idea in your head."

"I learned how to write several instrument parts on one page."

"I learned to arrange music for different keyed horns."

"Words have rhyme and rhythm patterns have to fit the music."

"Music should fit the mood of the words."

"Writing music uncovers hidden talent for those who have a gift for it."

Statements concerning growth evaluation by two members of the project committee. Pyle stated:

The project is important because it is a large-scale demonstration that young boys and girls can write music that is literate . . . the project tended to make the students aware of the importance of the composer in music, how he works, and what he does . . . The children learned how important the audience is to the composer, and how audience reaction to their work is helpful in discovering whether or not they have made their music clear and attractive.<sup>1</sup>

According to Knudsen:

We have provided a way to find out what the child knows and what he doesn't know, and have discovered new methods of evaluating the child's musical progress. . . Composition involving class groups has interested children in special subject areas, and

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<sup>1</sup>Dr. Francis Pyle, Head of Theory Department, Drake University.

through this special interest, prompted them to express themselves musically . . . The project became an interesting experiment in how to listen, what to listen for, awareness of style, distinctive rhythmic patterns, and unique instrumentation . . . The project has made teachers aware of the importance of understanding characteristics of child growth, and to help them bring to the classroom a background of musical knowledge, and to provide an environment in which a child is free to experiment, explore, create, and develop.<sup>1</sup>

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<sup>1</sup>Marion Marr Knudsen, Associate Professor of Music Education. Drake University.

## CHAPTER V

### SUMMARY AND CONCLUSIONS

Social forces present in modern-day society have brought about new implications for change and creative revision in the music curriculum. An attempt to meet the challenge for quality individualized instruction, and to provide the child with situations which will encourage imaginative and creative thinking, has been experimented with recently. The purpose of this study was to report the Polk County Creative Music Education Project as it was carried out in the academic year 1960-61, in Polk County, Iowa.

A review of the literature resulted in the formulation of the following broad areas related to the problem of creativity:

1. The need for creativity.
2. The nature of creativity.
3. The child and creativity.
4. The teacher and the creative approach.

In the academic year 1960-61, more than 2,000 students and teachers from selected Polk County, Iowa, schools were involved in the Polk County Creative Music Education Project. Individuals and whole classrooms experimented with original vocal and instrumental

composition, creative writing, rhythmic interpretations, creative listening projects, and other activities utilizing imagination, originality, and musical knowledge.

Representative compositions resulting from this project were gathered from ten selected Polk County Elementary Schools participating during the year 1960-61. These illustrations of creative musical activities were described in the following manner:

1. The nature of the activity.
2. The background of the activity.
3. An analysis of the musical accomplishments developed through the activity.

Pupil reaction to the project was indicated by response to a Student Evaluation Questionnaire, designed to reflect the student's awareness of individual growth as it resulted from participation. The questionnaire was designed and validated by the Project Committee made up of faculty members of Drake University College of Fine Arts, members of staff of the Polk County Office, and Polk County Music Teachers. Data obtained were classified according to:

1. Distribution of participants in the Polk County Creative Music Education Project on the basis of number, location, and type of participation (individual or group).



2. Grade-level distribution of participants.
3. Tabulation of the findings of the Student Evaluation Questionnaire.
4. Compilation of comments and representative statements volunteered by students and project committee members.

Respondents to the questionnaire were from the following Polk County Schools: Ankeny, Parkview; North Polk, Sheldahl; Saydel, Norwoodville, Saylor Center; Urbandale, Olmstead, South Karen Acres; West Des Moines, Clegg Park, Clover Hills, Fair Meadows, and Phenix. Several of the questionnaires included the response of whole classes, and others represented the reaction of individual students.

A limitation of this study is represented in that fact that not all Polk County Schools participated in the project. This was in part due to the uniqueness and newness of the creative approach to music education. As the project has expanded into its third year, however, participation is on a more wide-spread basis throughout the county.

Data obtained from the Polk County Music Education Project have the following implications for the modern music curriculum:

1. Creative music education improved musical growth through notation, performing and scoring and harmonizing of class or individually created musical ideas.
2. Intellectually, growth was indicated in increasing awareness of literate musical sounds, ability to select satisfactory musical patterns, and to discover the reason for learning musical notation.
3. Students involved in creative composition developed in understanding their musical heritage, and through experimentation took part in the creative process which has brought this heritage into being.
4. Social growth resulted through encouraging the student to respect and appreciate the contributions of others.

Further conclusions drawn as a result of the findings of this study were:

1. The project demonstrated that young boys and girls can write music that is literate.
2. The project in original composition made the student aware of the composer--how he works, and the job he performs. The composer must know rhythm, melody, harmony, and how to arrange these musical elements sensibly.

3. The project provided experiences in discriminating listening, awareness of style, recognition of distinctive rhythmic patterns and use of traditional instruments.
4. The creative music project provided students in over-crowded and necessarily regimented classroom situations release from tensions.
5. By providing an environment in which the child may explore, create, and experiment with music, benefits of creative attack have carried over into other content fields.
6. Attention to creativity as it concerns teacher-training programs has resulted from the project.
7. The project has shown how cooperation among college faculty, county staff, and classroom teachers can implement and inspire child growth in music.
8. Parental interest and approval of a unique and heretofore undeveloped approach to music was gratifying.
9. Creative composition reflected the synthesis of the total musical effort expended for the student's growth--that of classroom, music, private, and other teachers and parents.
10. Enthusiasm and cooperation of administration and home verified the wisdom and necessity for

exploration into a creative approach to music education.

11. The creative approach to music education provided a logical and appropriate, as well as exciting and stimulating method of teaching, and learning.
12. The project, by providing experiences utilizing imagination and creative thought, recognized that future citizens of our nation must know how to approach and solve problems through creative thinking.

#### RECOMMENDATIONS

The unique and changing character of the Polk County Creative Music Education Project would indicate need for further study in the following areas:

1. A study of individual cases relating the effect of the creative approach to music education to the child's continuing growth in the field.
2. A study of the 1961-62 phase of the Polk County Creative Music Education Project as it deals with gifted children selected for specialized help and training in creative composition and other phases of musical growth.

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APPENDIX A

May 1961

## STUDENT EVALUATION

Original Composition  
Creative Music  
Activities  
Polk County Schools

Name of Student \_\_\_\_\_ School \_\_\_\_\_

Name of Classroom Teacher \_\_\_\_\_ Grade \_\_\_\_\_

Name of School Music Teacher \_\_\_\_\_

Name of Music Teacher (Private piano, band director, etc.) \_\_\_\_\_

1. Did you learn more about musical notation? Yes \_\_\_\_ No \_\_\_\_

What are some of the things you learned? \_\_\_\_\_

2. Did you learn how to read music in your music books at school better because of your interest in composing?

Yes \_\_\_\_ No \_\_\_\_

3. Did you learn more about words and poetry? Yes \_\_\_\_ No \_\_\_\_

What are some of the things you learned? \_\_\_\_\_

4. Did you learn more about singing? Yes \_\_\_\_ No \_\_\_\_

5. Did you learn more about playing an instrument?

Yes \_\_\_\_ No \_\_\_\_

6. Did you learn more about appreciation of composers and their work?

Yes \_\_\_\_ No \_\_\_\_

7. Did you learn to appreciate the work of your own classmates and friends?

Yes \_\_\_\_ No \_\_\_\_

8. Did you learn something about how to work better with other people?

Yes \_\_\_\_ No \_\_\_\_

9. Did you learn how to concentrate better?

Yes \_\_\_\_ No \_\_\_\_

10. Did you use your imagination? Yes \_\_\_\_ No \_\_\_\_
11. Did the music you hear on radio and television help  
you to compose? Yes \_\_\_\_ No \_\_\_\_
12. Did the music you use in school help you to compose?  
Yes \_\_\_\_ No \_\_\_\_
13. Did you learn about history? Yes \_\_\_\_ No \_\_\_\_
14. Did you learn how to listen better to music?  
Yes \_\_\_\_ No \_\_\_\_
15. Did it help you to tell the difference between "good"  
and "poor" music? Yes \_\_\_\_ No \_\_\_\_
16. Was it fun? Yes \_\_\_\_ No \_\_\_\_
17. Was it work? Yes \_\_\_\_ No \_\_\_\_
18. Would you like to learn how to write more and better  
music? Yes \_\_\_\_ No \_\_\_\_

THANK YOU VERY MUCH FOR YOUR HELP.

## APPENDIX B

## Polk Pupils Composing Real Music

By Julie Zelenka

A sixth-grade girl from Sheldahl elementary school in the North Polk School District has composed an instrumental number for flute, oboe and piano.

A fifth-grade class at Clover Hills Elementary School in West Des Moines has collaborated on the composition of a song called "Beautiful Iowa."

Both the girl and the group are participating in an "original composition" program designed to encourage creative work in music in Polk county elementary schools outside Des Moines.

More than 2,000 students have applied their thoughts and their pencils to the project this year.

Mrs. Janice Smith, director of music education for the Polk County School board is supervising the program. Advisers for the project are Dr. Francis J. Pyle, professor of theory at Drake University, and Miss Marion Marr, associate professor of music education at Drake.

### Creativity Encouraged

Mrs. Smith said, "This gives a child the opportunity to express his own personality through music. We ask the children to put what they think and feel into the music."

"It encourages creativity which carries over into other work. They put words in music and music to words. Some classes have prepared music and narrative presentations of social studies."

"This is a more individualized approach to teaching music and a more intellectual approach. When a child is asked to express his ideas through music he realizes the importance of learning to read music. He knows he must have some sign to represent what he sings or plays, or by tomorrow he will have forgotten the melody he wanted to write," Mrs. Smith said.

### Not Only Melody

Mrs. Smith said the sixth-grade girl from Sheldahl, Kay Beth Gfeller, 11, is an example of the type of child who benefits most from creative projects of this type.

The girl's mother, Mrs. Norman Gfeller, said Kay Beth wrote her first song last year, the first year the project was tried in Polk county.

Mrs. Gfeller said Kay Beth has written numerous songs since. She doesn't limit her



Ann (left), 15, and Kay Beth, 11, daughters of Mr. and Mrs. Norman Gfeller of near Alleman, rehearse Kay Beth's original composition for flute, oboe and piano which they'll play, with their father at the piano, Monday night at Clover Hills elementary school in West Des Moines. Kay Beth is one of more than 2,000 Polk county elementary pupils who are composing music.

### Beautiful Iowa

Clover Hills Elementary School, West Des Moines, Iowa — Fifth Grade Class, Miss Matlier  
Mrs. Bernadine Matlier, Music Teacher



Original composition by a fifth grade class at Clover Hills School

compositions to the melody, but adds bass parts and parts for other instruments. Her number for flute, oboe and piano was a natural development because Kay Beth plays oboe, her sister Ann, 15, plays flute and her father plays piano. The family lives on a farm southwest of Alleman.

### West Des Moines

The three Gfellers will perform Kay Beth's composition at a program at 7 p. m. Monday at Clover Hills Elementary School. Young composers from five school districts — West Des Moines, North Polk, Saydel, Ankeny, and Urbandale — will present their works at the program.

Mrs. Smith said other original compositions have been presented at annual music festivals at many Polk county schools.

She said the West Des Moines school district has received the project more enthusiastically than any in the county. Every elementary school in that district has had students working on original composition.

Mrs. Smith said she feels "Beautiful Iowa," composed by Mrs. Bernadine Matlier's fifth-grade class at Clover Hills School, is "better than any of the other songs we have on Iowa."

She said, "It has a sturdiness of sound and atmosphere — a solid sound like the people of Iowa."

### Then 50, Now 170

Mrs. Smith said that when a county-wide "original compositions" program was prepared last year, music teachers sent her 50 compositions to consider. This year she received 170.

"I just hate to have to pick the ones to be performed," she said. "Performing isn't really the purpose of this project. There are too many things you can't tell from looking at the music."

"The expression a person puts into performance of his own composition is essential, too. It is then that a child is expressing his own personality," she said.